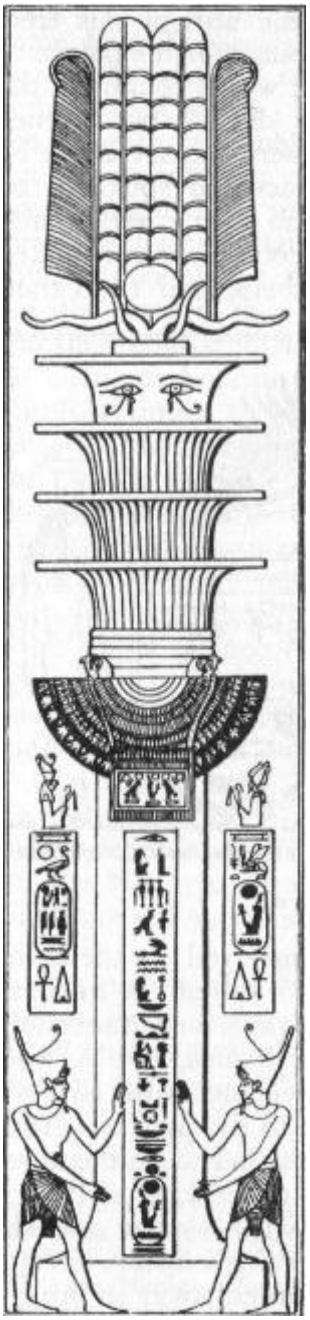
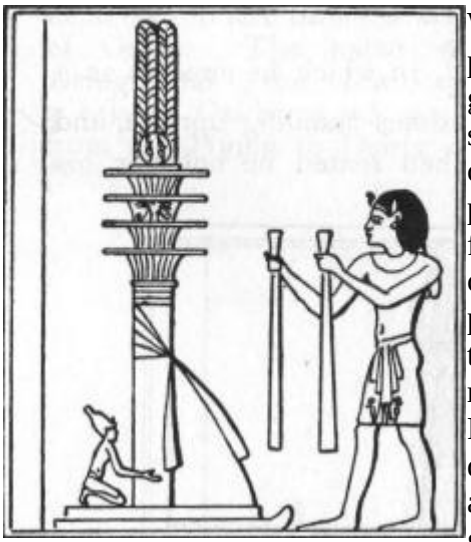
Ancient Egyptian Wisdom:

The Science That Is Magick - Part One





Where to begin this companion page to the page on Tutankhamen's nebris and ancient anti-gravity? Should I begin with the Pyramids, or should I leave them out?- That subject alone could fill pages and pages; there have been plenty of books written, and some of them are formidable even for the would-be skeptic to contend with. The endless lists of significant proportions and measurements and placements that seem to have been involved truly are remarkable. People like Graham Hancock, Robert Beauval, and John Anthony West are doing a fine job filling in other missing peices, and pyramid energy has been covered with great skill, competence and often strong credibility by bona-fide scientists like Patrick Flanagan and Christopher Hills; wonderful collections of threads and ideas include the classic works on Egyptian and Mexican pyramids by Bird and Thompkins. Richard Hoagland is also producing fabulous work relating the Sphinx and ancient knowledge to the ancient "Face on Mars".

All I can tell you is if the wildest things imaginable turn out to be true about them, don't be surprised. If the ozone layer is decaying because we don't bring in fresh offerings of water lily blossoms every five hundred years anymore, don't be surprised. After all, if you were going to put a dielectric resonator on, say, Venus to convert the hostile environment into something more earthlike, what would it look like, what would it be made of, and how would it work? Not that I'd insist the fate of the earth depends on them, but then again you can get some pretty nice ideas working backwards. The great scientist, Michael Faraday, seems to have done quite well with juxtaposition, however presumptuous, having produced dynamos and generators that way.

I can also suggest that what Beauval and Hancock are publicizing about the dating of the Sphinx to the last age of Leo by calculating the history of the earth's orbit in such a way as to include it's precession not only may indicate that they had immense concerns about the consistency of such a feature and the ramifications of its inconsistency, but please note carefully, they may have thusly marked events in the "macrocosm" to alert us to the "microcosm". In the very same way that Richard Hoagland has proceeded through the riddles of the Martian landscape, that is, by presuming there is a communication, they may be alerting us to the significance of Atomic precession, part of a package of science phenomenology that may facilitate all kinds of technological miracle making. It's an important part of the topics of time-reversal and atomic memory-topics that could be developed to accomplish many magicks but particularly such deeds as resurrection--immortality! (Leos can be notably generous, and heroic, we are told...)

What "real" scientists seem to discover about them is wild enough on it's own; Science (yes, "the", hard-boiled, skeptical and straight-laced Science magazine. Drop by any public library and look for yourself how "New Age" it's not) once published some studies detailing cosmic ray readings at the Pyramids... they still don't seem to be able to explain the results they got.

There are also countless collections of amazing things the ancient Egyptians did and discovered, and even their oddest-sounding notions, such as one particular pregnancy test in a medical papyrus, continually astound modern people with their intelligence, efficiency and wisdom when they are examined carefully.

KeelyNet pages like the one detailing the ancient "Ship-of-Heaven" have long shown astonishing murals from the temple of Hathor at Dendera (left), also recognized by Charles Berlitz, author of "The Bermuda Triangle" and "The Philadelphia Experiment". Amargi's pages (whose excellence blinks in and out of reality like ships in said Triangle and Experiment) have recently noted the striking similarity between these devices and Crookes tubes.

There are also devices to be found in Egyptian artwork, normally without too much digging, that depict strikingly vaccuum-tube like devices- more weight to Nikola Tesla's statements that his art of wireless electricity and radio was an ancient one, a statement that was recounted in one of Thomas Bearden's works. Even more convincing are some of them with both blunt (like the nebris) and tapered tops (like Persian spires) that appear with or are integrated with stationary objects that have the same inductor coil and wave-guide flange as Tutankhamen's nebris . A great many amazing objects can be found in ancient Egyptian artwork and artifacts.

In truth, I'd like to devote this page to as close as I can manage to serious discussion about some less attended aspects of ancient Egyptian science. Having experimentally identified the ancient "tet" or "djed" as a battery, and if so, pretty patently, a wireless one, if one can come to terms with that, it's a good foothold to come to grips with more of the ancient wisdom.

My problem, of course, is that I cannot quite tell you exactly what it is. The possibilities are delightful, but many.

It is often shown layered; many cut aways depict it as something looking much like a dry cell battery. Some renditions even show what may be a cathode running down the center of it, possibly carbon, similar to both modern batteries and to the ancient Persian battery.

TRANSMITTER

As G Emission
Direction
Sections

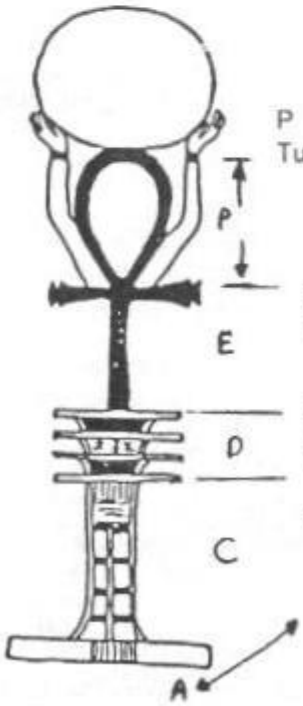
P
Tuning Section to Masters Thought

Inverted Hood or Cup
Shown as 'H'
Tesla's Machine

TRANS = Go between, Journey
or distance between
two points

MITTER = German 'with' or 'by
hand to hand'

TRANSMITTER = To convey across a
distance



Transmission Sphere - G

P
Tuned Resonance Cavity - This is tuned to the
thought frequency
of the Master (Mas
ter Designer)

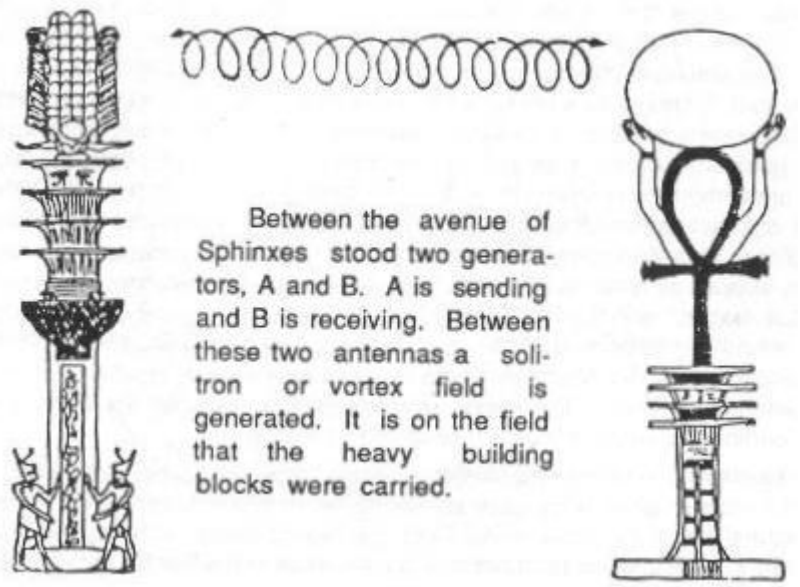
Secondary Conductor
of Gold Foil on Carved Dry Wood - E

Resistance & Capacitance or - D
'Electrical Tuning Plates'

Primary Coil often Protected - C

A - This is a cavity filled with fiber which
is soaked in Salt Water Prior to Use.
Priests often used to urinate on this
pad when water was not available.
This provides the excellent ground
connection with the Sacred Spot.

Support for its transmission capabilities can either be accepted from the interpretation of the tet that appears in "Pyramid Energy: The Philosophy of God, The Science of Man" by Dean and Mary Hardy, and Marjorie and Kenneth Killick", or inferred that the array of rings is like the configuration of the master magnet, of which it's noted that these rings act like the secondary in a transformer, hence a coil device need not be present.


Between the avenue of Sphinxes stood two generators, A and B. A is sending and B is receiving. Between these two antennas a solitron or vortex field is generated. It is on the field that the heavy building blocks were carried.

One of my problems with the interpretation in this source is that it seems almost superfluous to suggest that one tet is used as a transmitter and another as a receiver without having a clear idea what else is happening in between. I also have a slight problem with a labeling of the parts and function of the tet by the same authors; one classic scene where an apparent cathode can be actually seen extending through the layers of material in the tet has an ankh resting atop the tet, and they may have presumed it a functional literalism rather than simply an associative message saying the two are linked; this does not mean they must be physically in contact. From a larger sampling of artworks, any antennae that are shown do not seem to be requisite, but the secondary made of the rings may be adequate in itself.

My greatest problem with the Hardy and Killick work of course is that in spite of its uncanny brilliance, it is mentioned that Egyptian priests would connect the tet to ground by urinating on the mat it was sitting on. One could see where they may have gotten such an idea, and furthermore think of a number of radionic reasons to do such a thing as expose the tet to a urine sample, and "theoretically" this is the high frequency electricity that refuses to penetrate people's exteriors to electrocute them. But then again, watching a weenie explode in the microwave is certainly ample cause to inspire sobering questions about whether or not it is wise to connect a mucous membrane of a male organ directly to such a power supply by the conduction of a stream of flowing urine, high frequency or not. I don't recall Nikola Tesla sticking high frequency electrodes in anyone's mouth, and most of all, their text says this was done when "water was not available". When, pray tell, was water not available along the Nile? Shades of flying ointments, don't try it at home. Consider yourself warned.

My own feeling is that the output of a tet, perhaps a single one by itself, can be easily induced into the ring of an ankh, and then input can be applied to moderate or modulate the energy, much like a transistor.

Beyond simple applications such as those suggested by the text in question, any interaction with the wielder of an ankh, such as galvanic skin response or capacitance tuning, familiar modern principles, may be an opportunity for biofeedback and even holographic data from the brain to enter the current flow. Hence the ankh and tet pair could be used like a powerful electronic magick wand, ultimately limited only by the humanity and skill of its operator.

There are many Egyptian artworks that show something coming from the ankh in this way, and other of "annointings" and various deeds which look a lot more like someone is applying electromagnetic waves to various purposes. Healing, and everyday tasks such as warming food or sanitation, perhaps, may be likely candidates.

Indeed, the Hardy and Killick work has the incredible detail of recognizing not only the nature of the stylized "hands" that come from the tet as transmissions, they have etymologically examined the very word transmission and observed that, somehow, it contains the German root for hand, "-mitten", which we use in English, of course, to denote winter gloves. The "hands" that are seen in Egyptian artwork, on impossibly long thin "arms", proceed in different works from the tet, the ankh, and from the sun itself. The page on ancient Hindu "Solar Science" on this site examines this in more detail, much as the "Star Way" page at this site shows an example of ancient Egyptian knowledge of the atomic numbers of elements as evidenced by a chariot found in Tutankhamen's tomb.

It may also be significant that the headgear seen on the little figures at the bottom left and right of the tet has somehow been christened a "mitre", either because English was engendered by mystic intiates, or because the languages assimilated were profusely full of mystic science roots, references, and terms...or for perhaps both reasons.

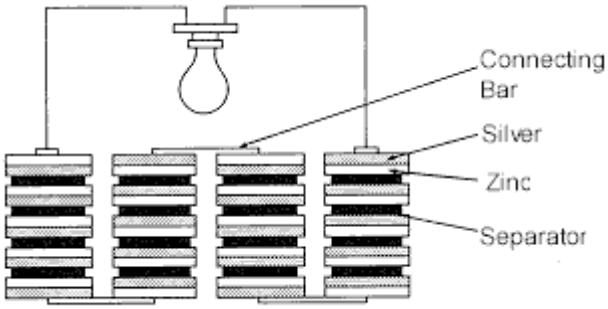
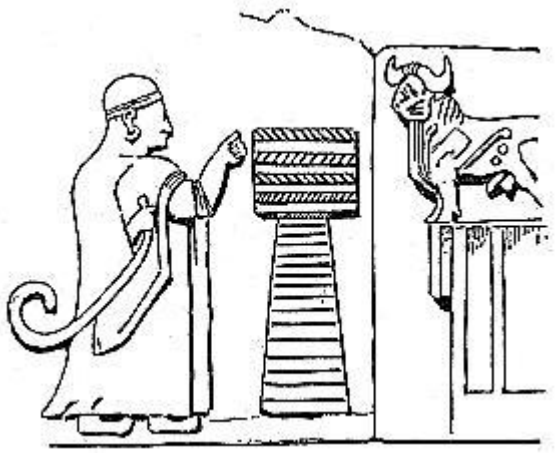


Figure 4 - Voltaic Pile

Was the modern battery, prototyped by this voltaic pile (images at left and right), derived directly from the ancient Egyptian battery without them being credited, at a time when Egyptian art and architecture was also being borrowed by America's founders? Nikola Tesla, the prodigal master inventor, spoke himself of his electrical and wireless electrical arts being centuries old.

But still, without a sample and without analysis, what is such a battery as the tet running on?



Chances are, that over centuries, many clever methods of doing various things were worked out, and this going for the contents of the tet as well. Hence, one version could well contain a number of iron compounds as the artworks may suggest, another could easily contain a number of floral pigments whose electrochemical values may have been used to put the power in first motion.

The tet may well have powers of amplification inherent, we need not insist that the material be blatantly powerful, although we may yet have a lot to learn about the powers of certain plant materials. Certain techniques may derive a considerable amount of power from such stuff, and yet leave these devices with an amazing "shelf life".

At left: A secret science reserved for Egyptain preists? Or like all good things, did the Aztec possess their own form of the Tet? Although it's described by the "experts" as "an arrow", that's what this artifact seems to be telling us. The ancient wisdom, like the pyramids, was universal. I am adding Northern Amerindian artworks to the magnetic propulsion page that show the a similar style of tet on a boat, and very probably propelling it, that comes from the same article on mound builders that displays an Egyptian-sytle pyramid in ancient North America.

To it's right is a Hittite artwork. In O.R. Gurney's "The Hittites" (pg. 149), it is captioned, "Bas-relief from Alaja Huyuk. King worshipping bull, as symbol of the Weather-God". (There's no comment at all on the obvious tet here.) At least that's as close as you can get when you have thrown out the possibility that the ancients were intelligent. The science then inevitably becomes "magic" or "religion", involvement becomes "worship", electricity becomes "gods" of lightning, thunder, and weather. The bull is very likely yet another symbol of the heavy electron science, the science of muons.

The ancient Persians, in addition to the discovery of the ancient "Baghdad Battery" can be included also amongst those whose art shows the knowledge of the tet.

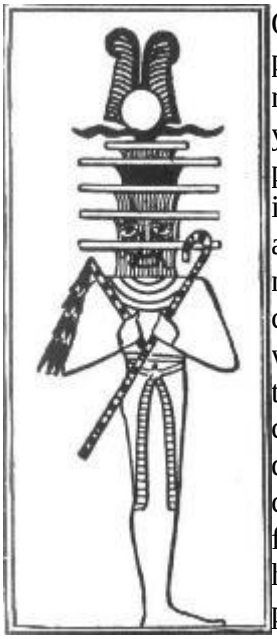
One possibility is that, in regards to the inclusion of various iron compounds, that there is some principle which we are almost aware of, or have to stretch just a little to grasp, that benefits from doing so. I am tempted to say that such a device may be "like a cross between self-nucleating wire and Paul Brown's 'Nucell Battery', but this may be a mere stab in total darkness. Still, that the battery might incorporate cobalt and iron and utilize some differential between the atomic weights, or apply them as something like a spectral scalar diode, is not that outlandish either.

It may also be that there is something achieved by magnetization of the contents of a battery, at least one such as this. While the red material in the tet in such a case might be iron oxide, or rust, which is not known for its magnetic properties, we must consider that although the technology of magick mirrors is blatantly magnetic, and the indicators of this are virtually relentless, while there are conspicuous and amazing magnetic materials made of the same elements in the same proportions, the materials themselves may not be actually magnetic!

Rare squared form of tet, at left. The heavy animal may be a ancient symbol for heavy electrons; the squaring may be an ancient way of referring to water. The tet might employ magnetohydrodynamic principles like ancient Egyptian and modern transportation technology, but it may employ it in obtaining energy from certain materials as well.

Hence, the "missing principle" of such a wireless battery may be the, if any, "missing principle" of the magick mirrors made of marcasite, pyrite and other "near-ferromagnetics". The word "potential" seems to ring clearly, it is almost as if such a device might somehow convert the physical potential of a near ferric to be the magnetic material that it is so very close to, and convert that potential into electrical potential, if the technology does not head off in the direction of Tom Bearden's assertions and circumvent a science- our modern science- based on the possibly erroneous notions of "potentials" altogether.

There are other interesting threads, with uncanny spurs, that spin off of these matters. And perhaps where we are led by following the lead will be as eventually astounding as the hyperdimensional physics whose ration of attention has been multiplied greatly due to following the unlikely lead of the proportions and mathematics as the "face on Mars" and its related geographical features. After all, there's a strong appearance that it, and the Sphinx, may have common creators. Maybe its the same technology, maybe it requires the same view of the universe and its nature.



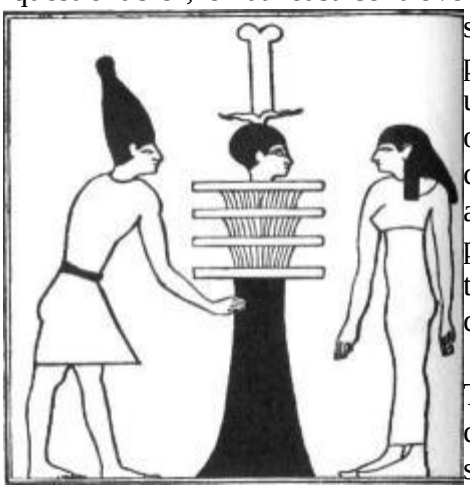
One of Allen and Sally Landsburg's books delves into the peculiar recorded longevity of certain ancient middle eastern rulers. Their ages are written as numbers like 60, 000 and 70,000 years. They go so far as to speculate that these ancients took perhaps the kind of batteries that are found in archaeological sites in the middle east, and connected them to their endocrines to achieve this effect. As bizarre, or even Frankensteinian, as this may sound, not only with a wireless contrivance such as a tet could they have a reasonable chance of existing in such a fashion without the encumbrance of being perpetually physically wired to a machine, but some of the vignettes of the tet as an old man certainly encourage even more speculation along these lines. The depiction of the tet with eyes may not necessarily tend to contraindicate this either. Fortunately, Nikola Tesla's enthusiasm for unusual application of electricity toward such elements of the human condition helps such a speculation seem even less perverse; fortunate because such a speculation could even prove to be the truth.

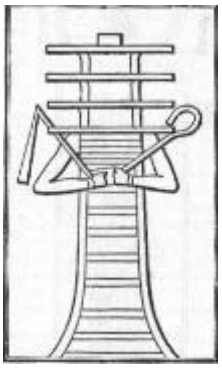
It is also a wonderful area of reasoning to suggest the lightning strikes the the Judeo-Christian god allegedly used to direct at "sinners" might have indeed been the result of an atmospheric electrical tension so high that a blush or a spike that would betray any deceit if the deceiver were connected to a polygraph machine might attract lightning, leaving the would-be sinner perhaps to flee to the fabled "den of inquity" so to avoid the lightning stoke by not remaining outdoors. Not coincidentally, these are also the Biblical days of considerably greater longevity such as Methulah's 900-some years.

There are also scenes of various persons on thrones, sometimes Osiris, where the cut-away view shows these thrones to have layers of material very similar to the tet. They are literally, with wry humor, "seats of power". Of course, they may only be figurativisms to associate various persons and themes with the correct physical forces that may be relevant; Osiris, (just like Zeus and many others) and electricity may in many cases be one and the same.

Orisis, left, on his throne. Many such scenes exist, and imply more applications of tet technology. The motif also bears a suspicious resemblance to the American flag- more evidence of Benjamin Franklin and other early American's familiarity and preoccupation with Masonry and ancient Egyptian science, which includes the "Coptic Eye" pyramid, and perhaps the "cartouche" engirdling presidential faces, on American "currency". It also encludes the influence of Egyptian art and architecture.

Still, we could perhaps begin more conservatively, if only for the sake of our own credibility, in such a "questionable", or at least controversial, area. The eyes often featured on the tet may simply be used to symbolize that which the eyes respond to, namely light. The tet may possess luminescence when working properly, or it may be used to tell us that its power resembles light, as in Hieronymous' "eloptic" energy, or the way in which superconducted electricity may approximate certain physical properties of light, or even that something constantly associated with light, such as the lotus, may be used to produce the power in the tet. Ultimately, though, the knowedge and versatility of these ancients may be such that all of these are correct.





The icons of ancient Egyptian science may still prove challenging, but not insurmountable. Here, the tet shown with the crook and flail that are as preposterously common as the bird and serpent, so often paired, for which we are hard pressed to find a better thought as to what may be the ancient symbols of a culture that mastered electromagnetism for expressing those very forces.

The flail, used in sorting grain from debris as would be the electrophoretic aegis or nebris-skin, may therefore stand for electricity, while the crook used for grabbing may be therefore the representative of the attactive forces of magnetism. Standing alone with the tet like this, they seem to make it very clear what its basic nature is.

Appearing at left, symbolically grouped here with the crook and the flail, is the curious "bat" staff that appears in a great deal of ancient Egyptian art.

With the big eared creature at one end and a possible tuning fork at the other, it's a convincing symbol for sound, adding further weight to an alternative method of levitating stone blocks and the like by the ancients through the mastery of accoustics.

Ancient references to such a technique are found in Andrew Tomas' "We Are Not The First" along with accounts that also describe probable superconductive levitation using paper wrappings.

This vignette may be a sort of unified feild theory, showing the equanimity of magnetic, mechanical (accoustic), and electric forces respectively from right to left. A similar theme can be seen in the Aztec artwork at right.

Ignorance or conspiracy ?

These views of the "cat-kills-snake" or "Guarding the heart from the 'thief of hearts'" motif, which pertains to ancient Egyptian electronics, seem to undergo curious transformations as they are recopied.

The undoubtedly original form, at right, shows the all-important clue: the striping of the lion's tail that can also be found on some of the "tapeworm" style versions of the Ouroboros, helping to show that the snake and the cat are both used as symbols of electricity. He's grabbing it to draw attention to it; in another version the highlighting takes the form of actual radiating lines surrounding the symbolic clue.

In the version at left, the body of the cat has for no apparent reason, been colored in, successfully serving to obscure the clue entirely. Who on earth decided such liberties were in order?

Ancient Egyptian Wisdom

The Magick That Is Science - Part Two

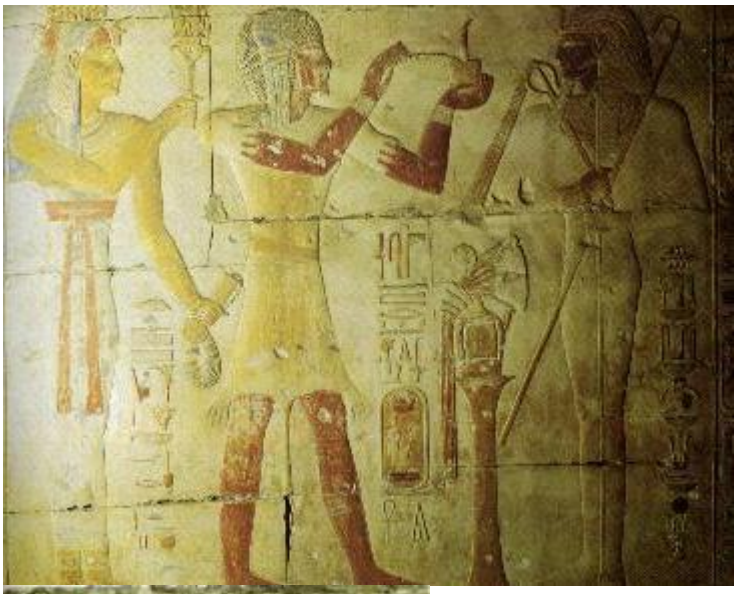
The Egyptians apparently possessed a symbolic language for their understanding of science that in truth may be harder to decode than their astonishingly complex hieroglyphic language. This alone can account for much of the broad failure to recognize the signs of their ancient science, as can the fact that we need some frame of reference, some words of our own for the same thing to be able to translate their pictorial symbols into. In many cases, we may yet have to coin phrases on the spot in order to possess such equivalents.

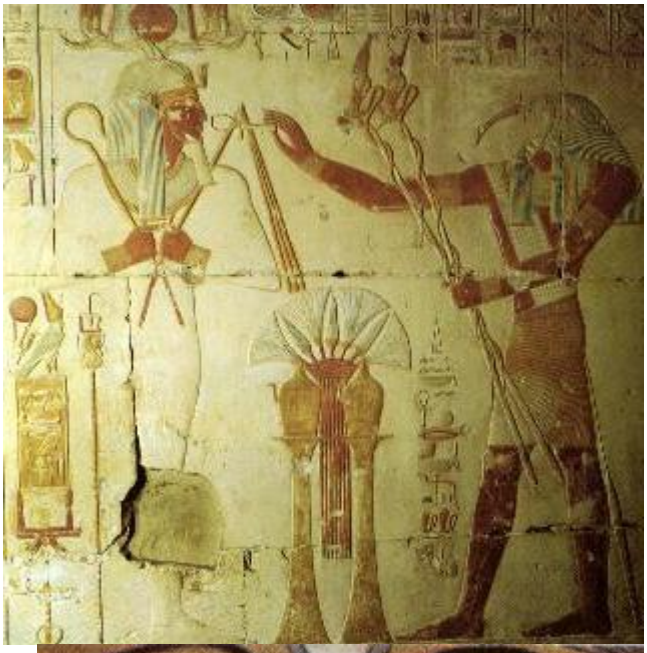
On the other hand, this ancient language which we cannot afford to take literally has contrarily seemed to prove quite the opposite, rendering it apparently so deceptively simple that scholars may still stumble over trying to fully understand it.

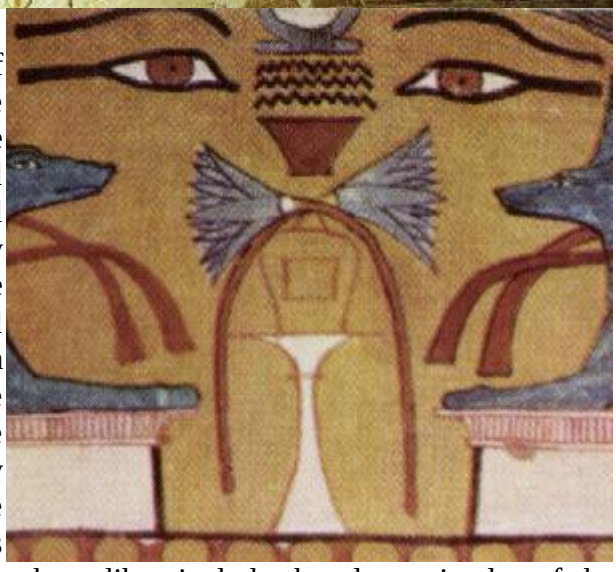
These devices might go unrecognized without a broad frame of reference. These are some of the *less* convincing examples, whose stylization allows mistakenly thinking the lotuses winding around these objects are little more than a symbolic labeling of their contents or purpose.

While this much may be correct, there are more convincing examples (images forthcoming) that show the same types of devices where the coils formed of stylized lotuses can clearly be seen as the same sort of solid and actual elements, fashioned of gold.

Having the fortune of seeing these exact same features on Tutankhamen's nebris however, and the vacuum-tube-like objects, we can be aware of the probable nature of these artifacts. The "vacuum tubes" themselves prove puzzling. They do not always appear to be sealed, they often seem to be cavitized or perforated with a square opening, and yet they continuously appear in scenes that do not otherwise make sense. It may well be easy enough to find vignettes that show these "vacuum tubes", which could be mistaken for containers such as pitchers, mounted on top of columns being handed between one character and another, tilted so they would fall if they were not fastened, leaving the absurdity of a pitcher that is poured from by raising and tilting the doubtlessly heavy column it is affixed to in order to pour. All of this merely serves as more assertion that the "pouring" and "annointing" we see in so many Egyptian works is the application of electromagnetic forces and not the application of actual fluids. Here are four examples of the vaccuum tubes.

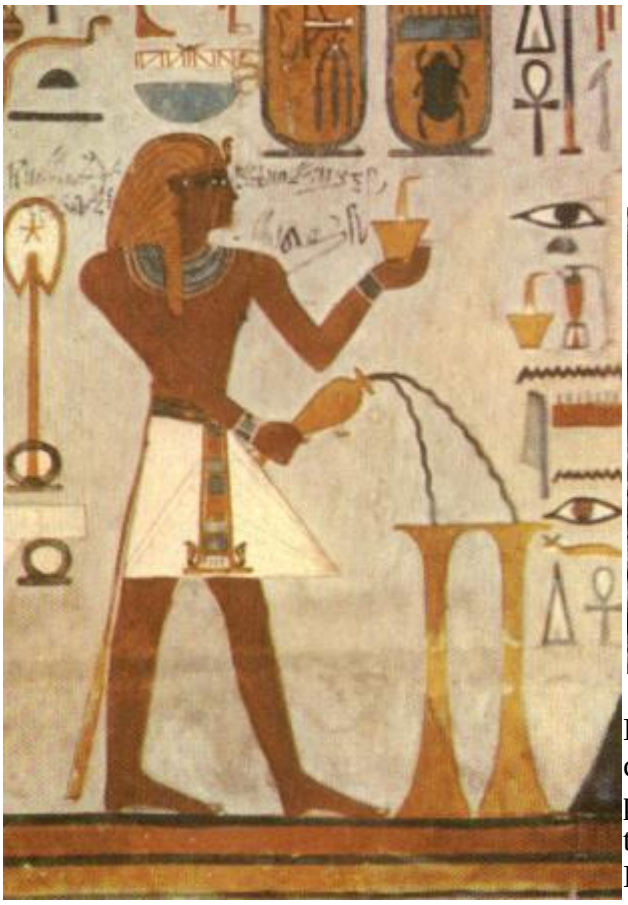






There is an abundance of mundane evidence alone to suggest that the Egyptian science included what might be called fertility magic. It may entail the ability to cause spontaneous and miraculous plant growth in the same fashion as the plant miracles which are so familiar in many cultures and of which the Theosophists such as Madame Blavatsky provided such striking details of, and whose likes include the plant miracles of the Eleusinian Mysteries, for which Mircea Eliade's "Rites and Symbols of Initiation" (pg. 111), which is quoted on one of the pages of this site which includes material on plant miracles, remains one of the more excellent sources in regards to the matter of "vegetation miracles".

Details of miraculous plant growth may be all too easily mistaken for something else by Egyptologists. This motif has been mistaken as the offering of incense, and is labeled so in a wide variety of works.



However, the fuller image of the Egyptian stylization of certain plants, shown here at center perhaps replete with a pollenator, alerts us that the "flame" or "smoke" tendrils that signify incense, may in fact show vegetative sprouts. By the time we find an image such as at the right, where a priest seems to not only be pumping ectoplasm or chi into the sprout, exactly like a reasonable conception of plant miracles unaided by devices, but the actual stream of enlarged atomic or subatomic particles seems to be visible.

Still, the priest is wearing his leopard skin, an electrophorus, and so there may still be an exterior source of power being directed into the process of the vegetative miracle. Please also bear in mind, though, that this scuttled-down scene of a priest is a contextual liberty that has been taken with one of the murals above which is the original, where the vacuum tube type device can be seen along with other contextual qualifiers.

The scene at left where the "pouring of water or an offering" and the outlandish angles at which it is being done tends to make it one of countless scenes reinforcing the idea that such scenes are instead showing the migration or transmission of electromagnetic forces.

It is not quite clear whether two different helices were used, or whether both clockwise and counterclockwise helices appear due to the carelessness of those creating standard works on Egyptology who are horrendously oblivious to the importance of such details.

Having already detailed a little of the preposterous idiosyncratic nature of much Egyptian artwork dealing with slaves, captives, prisoners, and laborers, and their continuous use of animals as symbols of physical forces, we may find that this innocuous-looking rendition of cow-tending has a great secret behind it's own idiosyncrasies.

While some on the fringes of science may not see just cause to distinguish a particle of gravity from a particle of magnetic flux, any more than they see fit to distinguish between the two forces at all, we may encounter some confusion as we subsequently attempt to determine whether it is the graviton therefore, or the magnetizing muon, which is ultimate responsible for the magnetic magick of the ancients, and if we can resolve the apparent dichotomy, we may still require an adequate model of interaction between the two forces.

This artwork has a number of the probable earmarks of such a model, and could easily prove to be just that.

The subject of possible ancient Egyptian familiarity with heavy electrons (muons) is a broad subject that also embraces their legendary achievements in alchemy and in making the fabled "elixirs of life" or of eternal youth.

The use of the water lily as a symbol may involve many such concepts, as well may their use of the scarab. As asserted on the page of this site regarding "elixirs" and "fountains of youth" and their like, many of these agents may be human growth factor promoters or analogs, given hundreds of times their normal effectiveness through the phenomena of exotic matter (as per the article in New Scientist magazine) where normal molecules may take on hundreds of times the normal physical properties when even a single heavy electron is fixed into an atomic orbit. The relationships of muons to alchemy and cold fusion that appears in many theories of the latter might explain also the peculiar relationship between transmutation of elements and the making of elixirs that is traditional, even if the transmutation should eventually be proven to be accumulation and substitution of magnetized atoms mined from the ground for the atoms in the material being transmuted.

All things considered, the cathode-ray tube or "Crookes' tube" like object depicted in scenes from the temple of Hathor (a bovine Goddess) at Dendera may depict a relativistic source of these heavy electrons- a muon gun- which could drastically expedite the magickal processes which involve these particles.

It's been rumoured that while modern particle accelerators supposedly work with "relativistic energies" they may not work with relativity, hence they prove to be one of the most grotesque exercises in the wastefulness of "Big Science" imaginable, being vast multi-million or even multi-billion dollar projects that could easily be replaced by devices which occupy no more than a tabletop if the right physics were factored in by physicists.

Amongst the more compelling indications of this very thing is the paper on biological transmutation prepared by S. Goldfein for the U.S. Army, in which particle accelator effects were recognized as being able to occur at a molecular level in full accord with the criteria for particle acceleration established by Lawrence.

This scene looks an incredible amount like a modern radiesthesia texts detailing the energetic properties of various geometries, particularly pyramidal forms and domes, in works including those of scientist Christopher Hills. Such notions have been supported by the scholarly acknowledgements of various forms as dielectric resonators that have appeared in conventional scientific journals. Patrick Flanagan's work adds even more credibility to the matter.

Another supporting notion is the presence and the iconographic labelling of the Scarab as a symbol of immortality in perhaps even more instances than the sacred blue water lily.

Besides the behavior of the dung beetle in many ways serving to allegorize and subsequently symbolize the aspects of artificial generation of life and the clearly alchemic act of creation of an artificial life form, the Homunculus, which is notorious in magick (Paracelsus' formula actually calls for the incubation of the flask that contains its constitutents in a dung pile, just like the offspring of the dung beetle are incubated and hatched from a ball of dung, which is rolled with a rolling motion capable of symbolizing the turning of Khem's potters wheel on which he creates man and the heavens), like the case with the Homunculus as well, we could surmise a possibility of a human growth factor to be saturated with heavy leptons.

E.A.W. Budge in fact recounts just what we would expect if the insects yielded such substances, that the scarabs were ingested by a number of indigenous peoples and that they also showed effects such as we would associate with possible human growth factor promoters such as the promotion of menstruation. Some agents which promote human growth factor may promote menstruation even after menopause. It may someday be widely considered that that is one of their telltale signatures.

This of course should not surprise the chemist; the insect kingdom is full of strange chemicals, particularly many phenethyl derivatives which are similar to human growth factor promoters and neurotransmitters, but which are rare and different enough that their effects may be now largely unknown, if they are now known at all.

Manly Palmer Hall included in some versions of "The Secret Teachings of All Ages" a scene which is included in Bird and Thompkins' "Secrets of the Great Pyramid", showing a secret initiation that might have occurred in the Pyramids where the initiate is acquainted with death and the afterlife through out of body experience, and once thus "enlightened" is able to return to the body and enjoy physical immortality because of it.

There are reasons to be skeptical of the precise, exact ritual as it is described, especially since it would place such collosal expectations upon a routine out-of-body experience, and yet something very close is implied by the seemingly unrelated teachings of Carlos Castaneda regarding "The Eagle's Gift", that once the "Great Eagle" is appeased with a "double", it no longer hungers for an individuals' consciousness and thus he is immortalized rather than destroyed.

It is only too easy to take the lexicon of ancient symbols that are made of animal icons and refer to natural forces to see this eagle and its appetite as the earth's magnetic field and a process of re-absorption of some energetic part of the human body-soul package that it has previously donated... not so much as a sorcery study in deific or supernatural beings and their peculiar consciousness and acts, but as a simple occurrence of physics, be it the Pauli principle or even the fundamental laws of Maxwell which refer to absorption and emission. A body or system that has absorbed this unnamed something, probably magnetic in nature, will, when coming to a rest state, re-emit it. Creating a facsimile could appease the "appetite", or in modern terms, the tendency toward re-absorption.

The ancient language takes striving to understand (some of it too easily passes no doubt for our overly literal interpretation of the limits of their resources to apply to every day life; unfortunately, a scene showing a plow magickally driven by magnetized dynamics of the wood would be shown to be pulled by heavy animals for example, even when no such beasts had actually pulled them, since they are the symbols of choice for the heavy lepton, and we might have no idea that they may have done such a magick if we were not diligent and optimistic); likewise although we can find clear depictions of atomic structure, we do not seem to find molecules a favorite mural subject, for a number of reasons which may be somewhat difficult to grasp.

Still, there is substance there, and these are but a mere handful of tantalizing glimpses of a far greater picture. Who knows what we will yet discover of their ancient ways?

More ancient Egyptian magickal science:

Dec. 14, 1998

Ancient Egyptian Wisdom

World Wisdom: Meanings of the Bull and Labyrinth in Ancient Mystery Traditions

In addition to the technological interpretations of ancient animal symbols that are put forward at this site, which go a long way toward explaining what the "fuss" was about so long ago, I've finally gotten around to pointing out how these interpretations of animal symbols as natural forces are the appropriate extensions of what has survived in China and the Orient, where the "white tiger" and the "blue dragon" and other animal symbols of feng-shui are clearly understood as meaning different aspects of energies, probably magnetic in nature, that have been recognized the ancient world over. To assert that the serpent has generally always referred to electricity, and birds to magnetism, is hardly a stretch whatsoever, and the liberal sprinkling of examples over the pages of this site still represents only the tiniest fraction of possible citations.

It comes to my attention over and over that there is a growing fascination with another ancient universal symbol, the Labyrinth. I can only do always, and try to give my opinion that arises from a small amount of education and a slight breadth of experience, but for what it is worth, I'm anxious to try.

For one thing, of course, the Labyrinth doesn't necessarily have to have an intrinsic power. It can serve merely as a label, just like the portrayal of "the blue dragon" doesn't have to be treated as a sympathetic magic agent, as opposed to a teaching in magickal art. As such, they may occur in antiquity to label proximity of the symbolic label to certain expressions of natural forces.

Perhaps the best place to begin, however, is with the expression of the Labyrinth that I'm most familiar with, the Labyrinth of Minos. In such an instance, we have the good fortune of a strong companion icon that may help bring out certain meanings where they may be absent or more elusive in other efforts elsewhere. We may be even more fortunate that the bull, although its not as often I contend with it (and it obviously must have counterparts as well, which may not be so easily named), occurs to me as having lent itself relatively well to interpretation as a power of nature.

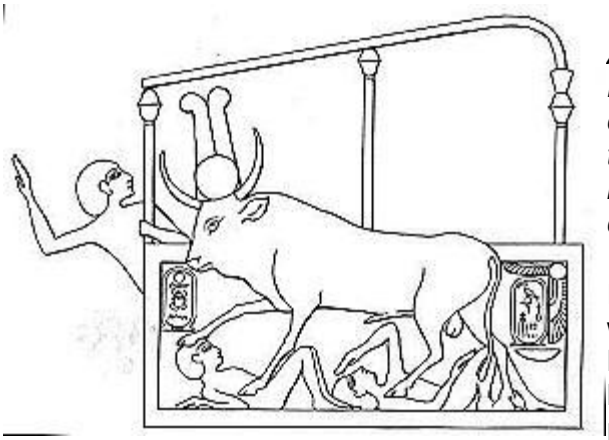
On other pages of this site, I have described the probable meaning of the bull as referring to magnetization induced by "heavy electrons", or muons, largely distinguishing it from the normal ferromagnetic powers of iron as described by the ancient use of birds as symbols because it, like other variations, is a large or massive animal (in many cases, the horse seems to be one of its alternates; in ancient Egyptian works, the hippopotamus may be referred to, and it won't be the least bit surprising if this meaning carries into Native American symbolism in some instances in the form of a bison).

What might have been supposed to be obvious might have been missed nonetheless; the large, massive animals are also *heavy*, and may have been intended to symbolize gravity. If the case is that gravity is intended simultaneously with the other values, we have something perhaps even more profound going on, such as part or all of a unification theory, perhaps.

For the most part, the possible significance of the muon in ancient mysticism seems obvious enough, although this has yet to "trickle down" into illuminating less generic examples. Several examples include Mithraism, of which one of the strongest emblems is Mithra conquering a bull, the ancient mounds of the ashes of sacrificial cattle (an obvious Palingenicism), and of course the myth of the Minotaur, the bull of Minos, and the labyrinth.

Above: In the context of examples of ancient Egyptian science, as detailed elsewhere on this site, this scene may represent a formula detailing certain relationships between magnetism and gravity that are part of the science of mastering both forces. Below: what appears have the possibility of being a reiteration of the identical message, captioned by "scholars" as the ritual driving of four calves, from Luxor temple, 18th dynasty.

Its when we consider the peculiarities and problems of the muon in magick, I think, that the relevance and the reason for the pairing of symbols appears. Muons have been noted this century from basically the point of their discovery, for not only decaying in a blazingly short period of time, but for passing more easily though solid matter than through air. Their orbital capture and their containment seem to be two of the most pressing magickal science problems, and the resonance between this theme, and the theme of containment that the labyrinth embodies, should be obvious.



At left: this scene, a detail redrawn from the Papyrus of Nestranbettawy (Dynasty 21) shows an very unusual occurrence for Egyptian art, with a character escaping from the confines of the normal rigid sense of limit and border. It is in perfect accord, however, with the theme of muon containment and permeativity.

Hence, this great "metaphysical" message may be part of what is intended by the use of the labyrinth every time it has appeared in ancient times, and of course the use of the labyrinth symbol by ancient cultures is "mysteriously" and profoundly universal. It also seems as universal in occurrence as the other themes with which it associates.

We also have an interesting content to the Minotaur story, of a golden bull. Muons of course are implicated in the transmutation of elements, and are obviously of great concern to the alchemist's transmutations, his making of gold as well as his elixirs, and the thematic clues again match here.

Still, the labyrinth is a complex symbol. Even with such an easy answer, it's not easy to pin down the full significance of this. Is the labyrinth literally a *device* for rendering muons more manageable, or is it merely a symbolic *label*? It's very likely that a profound and elegant wisdom hinges on that distinction, but we may have to turn to the ancients for any more.

Historians would have us believe this drawing depicts a Cretan sport, that these ancient peoples preoccupied themselves with this preposterously reckless version of the rodeo. Note carefully the detail here from the border.

Like the segmented borders the ancient Egyptians used to communicate serpent pigmentation and thereby to refer to electricity (along with it's periodic sets of four implying what the bull scenes above imply, and perhaps the theoretical four-neutrino nature of the gravity particle, the graviton) this particular border alternates between depictions of waves and particles*, much as if it had been designed by quantum physicists. (Perhaps this also accounts for the standards of execution of the work as well; if it looks "primitive" in any way, perhaps it* should*. It may not have been made by an artist...)*

By invoking five colors in sequence where tradition virtually demands four, we are left with the suggestion of 5 pitted against 4, the kind of polar pairing that results in Howard Wachpress' magnetic levitator design and what may well be it's kindred, magick mirrors. The scene implies that such technology can determine the nature of a given energy as wave or particle, and may be doing it in the context of gravity.

It's a strong alternative to levitation that may be based on decoupling the neutrino pairs that may comprise gravitons, may cover any objections to the existence of heavy leptons, and may serve as yet another illumination of the exact interactions that produce mastery of physical forces to the extent of being able to routinely produce the broadest variety of miracles.

Given all of this, what we are liable to be looking at is the "acrobatics" of personified particles, the description of a certain kind of phase transition or other activity of considerable importance. The theme of particle precession, and extreme examples of the relevance of precession may also be included here.

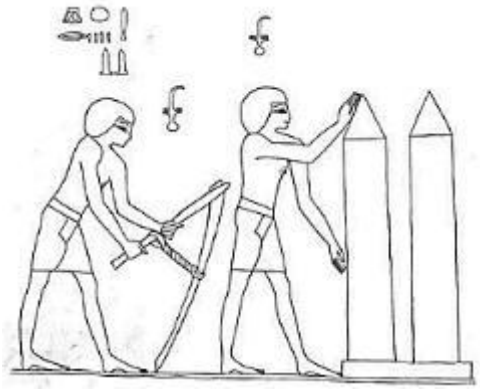
It's also possible that the ostensible complexity relates to the complexity of the yet-undefined exact dance of particle interactions which enables all of the metaphysical phenomena in as straightforward and logical a manner as 'run-of-the-mill' science. We can pretty much guess most of the basic players, but the rules of the game seem elusive. One recurring problem is that distinction between our normal magnetism and the muon-induced magnetism, and the relationship between magnetic flux particles and a composite theory of the graviton, which Tom Bearden endorses.

We can, for example, surmise from various phenomena that Cooper pairs of electrons may cause splitting in gravitons, dividing them into photons, but muon-graviton interactions for example seem to be a topic largely untouched. Some particles could easily have been mistaken for others along science's path. We also have perhaps some difficulty in the largely publicly untried waters of the area of exactly how these photons and gravitons are interchanging. Bearden illuminates the transition for us with the tried and true Feynman diagram format, relying on the direction of time, but I'm at a loss for exactly what to quote to tell you whether photons are becoming gravitons because of, to name three possibilities, coherence, quantum statistic transmutations, or some sort of "phase-particle envelope". (It is probably the lattermost of these methods of congregation, the one implying a sort of *confinement* of smaller particles into a graviton, which most closely resembles the convoluted confines of a labyrinth).

Hence, the labyrinth perhaps promises to tell us something profound, and it may still be a far shorter path to unearth this wisdom from the past than to push the obstinate hands of modern research and science.

Something that may be a fitting association to Mithraism, is the way in which the theme of grabbing the bull by the nostrils, or plugging them, may recount the themes of oxygen deprivation associated with the possible manufacture of oracular skulls including the Mesoamerican Crystal Skull and similar artifacts. It shouldn't be mistakenly presumed that the ancient science justifying a bull wrestler as a religious figure is going to be disappointingly simple, however.

This symbol seems to correlate well with layer upon layer of allegory from a probably fictitious tale of the Trojan War, ranging in meaning from the medical to complicated physics. The magickal significance of oxygen is beyond recounting here on this particular page, although it's found throughout this site's pages, and could largely reinforce much of this, if it's allowed to.



More reasons why the bull became the symbol it did, as in the "pied bull"- Tutankhamen's nebris- a choice peice of apparent ancient Egyptian anti-gravity technology. It's just as likely for this man to be cracking a whip while he effortlessly steers a plow with only one hand, and to the side and not the center at that, as it is for him to be causing the plow, whose basic structure is like that of the dowsing fork, to be magickally driven along by the dowsing forces themselves and guided by what may turn out to be a scalar interferometer rather than a flail. These are after all, the exact magickal and sacred pied bulls whose hides most often appear on Tutankhamens' sacred nebris.

At right is another, even more idiosyncratic scene. Are they farming at the foot of the obelisks? Idly supplicating the gods for fertility when there's obviously work to be done? Lastly, and perhaps most importantly, where are the cows now? The pairing of obelisks may be particularly bizarre without magickal science contexts. Might we be granted the liberty of supposing that the entire purpose for this scene is so that we can associate the magickal workings of these self-propelling plows with the ancient Egyptian and Vedic arts of "Solar Science"- that some additional considerations besides simply "the dowsing force" can be included in their operation?

Perhaps we are looking more closely now why ancient peoples seemed to have the somewhat perverse idea that their "heaven" would be endless toil in the name of agriculture and horticulture- namely, that the art of phenomena, magickal success in these endeavors in this world, was intimately connected with the spiritual sciences that provide technical understanding of the afterlife and it's aspects...

Should we not extend this reasoning one more step to suggest that this would provide technical control *of the choice of the passage into the afterlife, that this is the ancient science of resurrection and immortality?In this, the function of the Labyrinth may be the same ideal one that may be relevant to the function of crop circles: the technology of devices that allow the willing disincarnate being to re-clothe their spiritual form with the matter of a living body.*

Which leads us back to labyrinth itself... if we keep a close focus on the ideal goals of magickal science, and it's highest legendary aims, there are faint parallels or connections which begin to coalesce...

Our concerns of containment and permeativity which surround the muon may also embrace the concerns of dimensionality. Indeed, we have often been provided photographs of manifestations of disincarnate beings who, possessing largely two-dimensional form, at least in their initial stages of appearance, have probably been often written off as fake consisting of flat paper photographic enlargements... whether or not they actually matched any existent photographic material.

What is perhaps most interesting is how such a premise fits with the sophisticated science that was employed in an episode of "Star Trek: The Next Generation". The episode, "The Next Phase" features two crew members who become intangible and invisible- so virtually like ghosts that they actually wonder if that's what they've become, when the Romulans have tested on them a device that combines the technologies of the "Romulan Cloaking Device" with a "Molecular Phase Inverter", much like the "Phase-Cloak" that appears in another episode, whose powers extend to inducing the same effect on entire ships.

The show's technical consultants prescribe that the effect is gradually reduced and finally neutralized by the use of an anyon beam- a beam of fractional quantum particles. Our exposure to anyons- fractional quantum particles- begins in the popular scientific media with an article in Scientific American magazine describing anyons consisting of *two-dimensional electrons* that have absorbed quantities of magnetic flux, artistically represented as a spiral winding inside of the electron. Do we know, however, that the actual organization of any segment of absorbed magnetic flux is not, of some physical necessity, automatically self-organized into a winding which more closely approximates the inner contours of the ancient, universal labyrinth device?

Some of this of course still remains pending upon the final definition of the exact nature of the disincarnate spiritual body. Some of it also remains pending upon a theory which effectively details the precise interactions of diverse particles such as these two-dimensional electrons and any electron neutrinos with which they may affiliate, electron types associated with unusual, "magick" phenomena such as Cooper pairs, the composite photon and graviton *as per* Martin Ruderfer and Tom Bearden's assertions, and last but not least, the muon. It is clear diagrammation of these relationships that may be far more rich in practical and applied understandings than any of a rather dubious and complicated generation of Unified Field Theories which allege themselves to be inherently immune to empirical testing.

We may more easily come to terms, however, with the possible fractional quantum statistical effects involved with the generation of ectoplasm, and see the striking relevance there.

There is one more matter, however, which I present especially for those who can grasp the subtlety of reality's understated connections. The permeativity issues find analogs in the form of ancient possibilites of teleportation. Indeed, I have bothered to put forth the thought that we may be able to describe the disincarnate state of beings in a fashion again very relevant to the visionary concepts of Star Trek, that perhaps they are as if "stuck in a teleportative state of transit" between place to place.

There are many contents and references on this site's pages that may support such a view, and many more to come as soon as possible, but already we may see in the prevalent symbol of the rainbow, that not only occurs in these ancient legends but is profoundly prevalent in near-death experiences, an aspect of Beardon's scalar science, wherein one of the vectors of a system like that emitted by his model scalar interferometer takes a straight path, and the other is a curved path resembling a rainbow in some matter, whether it is "prismatised" literally, or whether figuratively to suggest that the curved vector embodies displaced quantum values that allows the problem of the quantum to be momentarily set aside during the act of teleportation and re-established at the target point.

Our key consistency here may be that the ancient notions of the Labyrinth advise us that *they affect spirits because spirits can only move in a straight line.*

Perhaps the trouble for the disincarnate willing to recorporeorate with the telekinetic powers that ghosts so routinely possess, is that *there has been no establishment of a scalar vector target or convergence point*... at least, not since certain ancient sites have had their appointed technological powers fall into various states of disrepair and disharmony... a symbolic message that has confronted almost virtually every returning visitor who has literally stood at death's door.

In the end, this scalar science in its most recent incarnation, along with Tom Beardon's contributions of inestimable value, will end up just one more legacy of inventor Nikola Tesla, he who lit our rainbows of Christmas lights.

It would be so beautifully ironic, so serendipitous, as nature always seems to manage to be, if immortality, the ultimate threat to "overpopulated" human kind, was preordained by the ancient wisdom to be within our grasp at the very moment we attain a solid glimpse into the mastery of not just space travel, but outright teleportation, even between worlds, to at once grant us the heavens to spread out our "crowded" kind! "Overpopulation" may be all in the mind, but human immortality may be far more definitely written in ancient stone from one end of the earth to the other by the ancient kind.